Mag Nation, Emporium
August 2024

Pinterest on Foot is an e-zine of photos and screenshots I took of inspiring things, made in an effort to clear up my phone gallery (currently at 33,000 photos too many).

To use the zine, treat it as a prompt generator. Jump to a random page. Find something you like about it. Create something based on your findings. Make a brief. Et cetera.

(Garlic Cracker Press)

PINTEREST ON FOOT

Disclaimer

Most if not all artworks featured in this zine are not my own. *Pinterest on Foot* was made for my personal research and study, not commerical purposes or profit.

If I've included your work and you'd like for me to take it down, I want to respect your request. Please send me a direct message at @garliccrackerpress on Instagram or email me at garliccrackerpress@gmail.com.

About

© 2025 Garlic Cracker Press

Garlic Cracker Press is a small publishing, print, and art zine project by Grace Francine.

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Email — garliccrackerpress@gmail.com

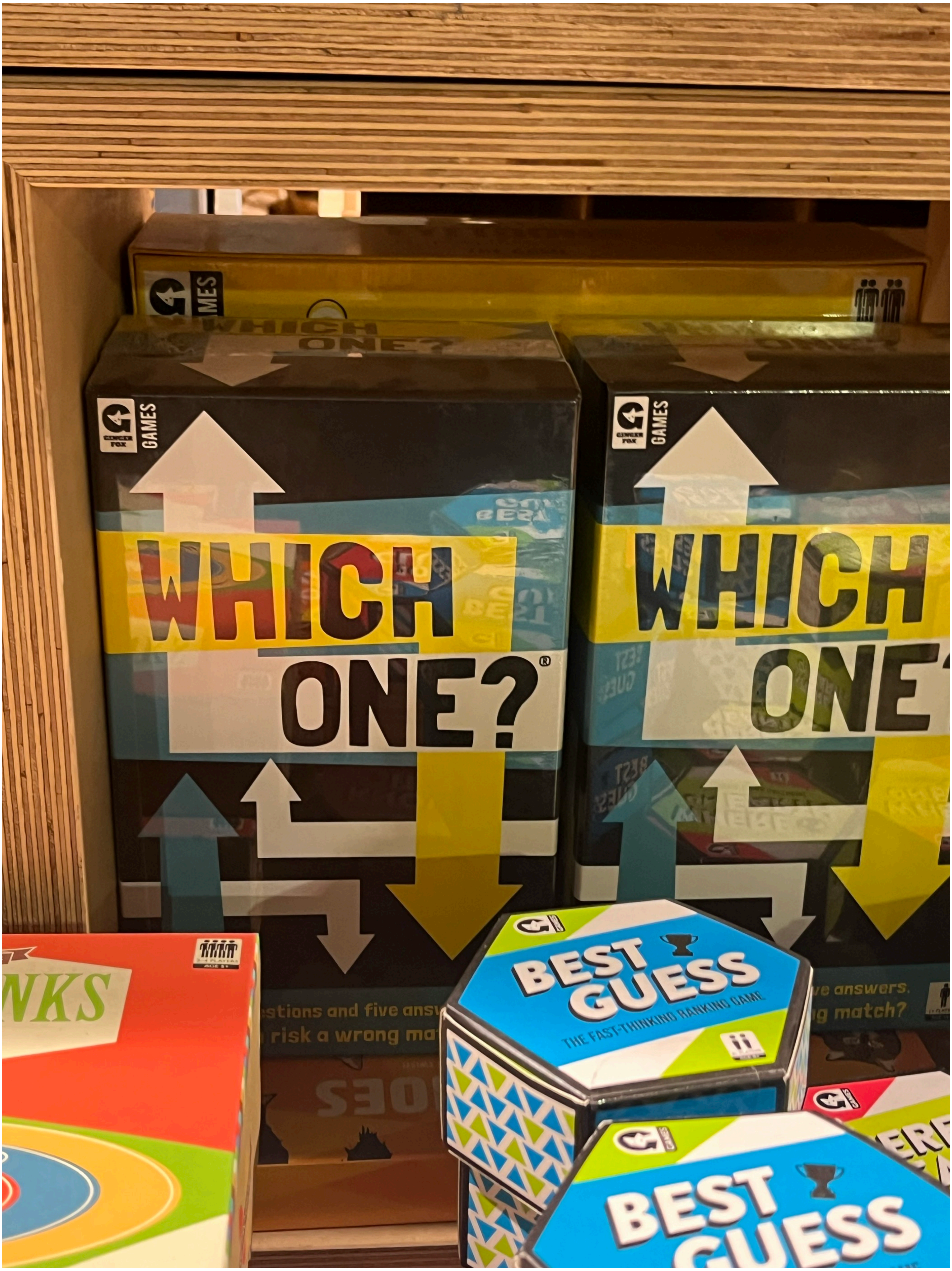
eye
101
THE INTERNATIONAL REVIEW OF GRAPHIC DESIGN
The New York Times
NEW YORK, WEDNESDAY, APRIL 8, 2020
How the Coronavirus Toll Grew
The first 5,000 deaths came in just over a month. In less than five days, the second 5,000 followed. Article and more graphics, Page A14.
DEATHS BY APRIL 6
Seattle 293
San Francisco 49
Denver 67
Chicago 297
Detroit 636
Indianapolis 71
St. Louis 38
Boston 154
Philadelphia 121
Washington 75

EYE 101 / VOLUME 26
ANETTE LENZ / COVID DATAVIZ / MARIO ESKENAZI / CROWDFUNDING / JACQUELINE CASEY /

SPACES
THE TRAVEL ALMANAC
This is the type special issue
the gentlewoman
Julia Louis-Dreyfus
VOGUE
COLLECTIONS
FALL WINTER 2024-2025
GLENN MARTENS
SALE
50% OFF BACKPACKS
Colour me Swiftly
BAJILLIONS
YES, YES YETI
magnation

eye
This is the type special issue
48·95
106
THE INTERNATIONAL REVIEW OF GRAPHIC DESIGN
Julia Nobis
$ 39·95

Voltige, in development.
Voltige, in development.
Desta
Kiso
Eye 106/24 37
Julia Nobis
SYNTHESIS CURATED FOR YOUSSOUF FOFANA


GAMES
WHICH
ONE?
GAMES
WHICH
BEST
GUESS
THE FAST-THINKING RANKING GAME
BEST
GUESS

DON'T BE A DIK DIK
NATURE'S NAUGHTY SIDE!
A HILARIOUS CARD GAME FOR GROWN-UPS WHO LOVE NATURE AND A LITTLE NAUGHTINESS!
BLUE-FOOTED BOOBY
JIGSAW PUZZLE · COMPLETED SIZE: 69
FOWL LANGUAGE
PUZZLES
GAMES
FILM FANATIC TRIVIA
FILM FANATIC TRIVIA
AFTER
Who will be
LUKE SKYWHISKER

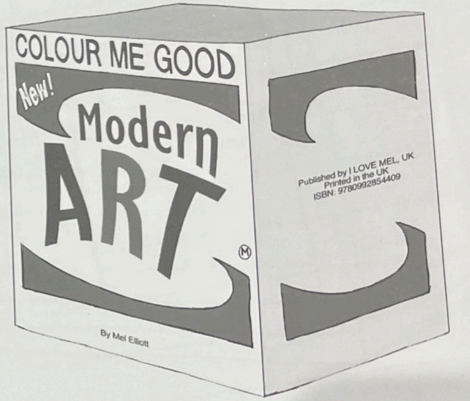
LUKE SKYWHISKER
HAIRY POTTER
NATURE'S NAUGHTY SIDE!
DIK DIK
A HILARIOUS CARD GAME FOR GROWN-UPS WHO LOVE NATURE AND A LITTLE NAUGHTINESS!
PUZZLES
FILM FANATIC
TRIVIA
REVERSE!
THE BRO!
THE WIGGLE!
HOW TO WIN

CHAOS
DON'T BE A DIK DIK
BLUE-FOOTED BOOBY
The 2022 film *The Fabelmans* is based on the early life of which Hollywood director?
A James Cameron
B Steven Spielberg
C Martin Scorsese

COLOUR ME GOOD
New!
Modern
ART
THE COOL COLOURING BOOK FOR GOOD COLOUR-INNERS, AS WELL AS BEGINNERS
It's all you need for an arty farty felt-tip party!
I MEL
Mel Elliott
14 BONUS GIFTS!
CAMERA CLIN
Issue 283 July 2024
How t
Exp
ONE TO ONE
HOTSHOTS
Taste the year's best food photos
Software extras
Actions & presets for editing like a pro
MAJESTIC LION HOME DÉCOR
ALSO INSIDE...
BEAUTIFUL DELFT-INSPIRED MOTIFS
HEIRLOOM TABLE RUNNER
FIERY DRAGON ALPHABET
SUNFLOWER SENTIMENTS
SHOW US YOUR STITCHING & WIN A PRIZE!*
AUTUMN WREATH
QUICK!
SEPTEMBER 2024

Hello,

I have deliberately kept information to a minimum in this book. The reason for this is that I want YOU to explore modern art. Please, if you can, visit galleries, write about the artist, the building, the artwork. What was the artist thinking? What does the piece mean to you personally? And then perhaps, the next time you're at a gallery and someone sniggers and says "my dog could do that" maybe you'll be able to enlighten them.



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Modern Art is a wonderful and varied thing isn't it?
Use this mega brilliant colouring book and your favourite felt-tips to colour in drawings of iconic sculptural pieces by Andy Warhol, Salvador Dali, Tracey Emin, Jeff Koons and more, as well as some of the art world's most famous faces, like David Hockney, Gilbert & George, Frida Kahlo and Grayson Perry.
This really is all you need for an arty-farty felt-tip party!
This is an UNOFFICAL, unauthorised and independent book.
melelliott.com
I MEL
$ 16·95

MOLESKINE
LOBSTER MOBSTER
BAJILLIONS
PLAY YOUR NUMBERS
MEMORY MAYHEM
WORD ROUND
AFTER-DINNER TRIVIA
PLACING THE PAST
IT TAKES TWO TO MANGO
CELEBRITY WHO'S WHO?
KARATE CATS KUNG FU DOGS
FOWL LANGUAGE PUZZLE
AFTER DINNER TRIVIA
BUMP THIS!
BRAIN FIT

COVETED
$ 23.95
$ 22.95
[1.] Milagritos Side Table via Agnes Studio. [2.] Jorge Zalszupin Romana table
Chastel-Maréchal. [4.] Jonas Lutz Table / Stool #1, Netherlands circa 2023 via S
Sculptural Cement Stump Base, Italy circa 1940s via Tamsin Johnson Showroom
Perriand Petit Bureau En Forme Libre Table for Cassina via MOBILIA. [9.] Ot
Greenland Marble EKC, Denmark circa 1956 via MassModernDesign. [11.] Franç
Italy circa 1970s via Castorina. [13.] Massimo Castagna Be Mine for Henge via
Carved Toro Console, Spain circa 18th century via Tamsin Johnson Showroom. [1
tti Synthesis, Italy circa 1980s via Castorina. [19.] Francesco Balzano Venus Side Table via Kolkhoze. [20.] John Pawson Table for Driade via STYLEPARK. [21.] Gabriella Crespi Low
Lotus Leaves, Italy circa 1975 via Nilufar. [22.] Pere Cosp Singel Model Coffee Table Iron Spain Post War Reconstruction via First Dibs. [23.] Antoine Marquis Toba Coffee Table
radier-Jeauneu via Invisible Collection. [24.] Mathieu Mategot Wrought Iron and Wicker Table, France circa 1950s via First Dibs. [25.] Tenreiro Moveis and Decoraçaos Coffee Table,
l circa 1950s via SIDE Gallery. [26.] Damien Langlois-Meurinne Good Day Sunshine Dining Table Oak via Invisible Collection. [27.] Ernest Boiceau (1881-1950) Pedestal Tables via
me Flatry. [28.] Pierre Chareau Fan Table for Maison de Verre, France circa 1930 via CRITERIA. [29.] Atelier Matégot Copacabana Table, France cira 1955 via SIDE Gallery. [30.]
Royère Croisillon Coffee Table via Maison Royère. [31.] Francesco Balzano Commedia Gueridon via Kolkhoze. [32.] Nebil Zaman Console, Norway circa 2023 via SIDE Gallery.

CHAMPIONING CHANGE
Learning to LIVE, DESIGN and DECORATE
MORE SUSTAINABLY
COTSWOLDS plus DREAMY ENGLISH GARDENS
A seat
three-
quarters-full
at
the
table.
PHOTOGRAPHY Kitty Callaghan

HOUSE & GARDEN
CHAMPIONING CHANGE
Learning to LIVE, DESIGN and DECORATE MORE SUSTAINABLY (and beautifully)
HOUSE & GARDEN
Let the sunshine in
Uplifting interiors in PROVENCE, PORTUGAL, SOUTH CAROLINA and the COTSWOLDS plus DREAMY ENGLISH GARDENS in the height of summer
A TWIRL AROUND LAKE GARDA
Bring a fresh new look to every room
The lamp with the lion's
MARIE-ANNE DERVILLE and PIERRE YOVANOVITCH feel cut from the same cloth. After working under Yovanovitch for seven years in his Paris interior design atelier, Derville had found a mentor with whom she created her own distinctive outlook. As a collection curator and interior designer, she combines pieces of furniture and works of art from different periods in an eclectic but timeless style in her Parisian apartment. Their conversation reveals an intimate bond and a shared intuition. They laugh and reminisce casually, but speak of the quest for this intangible feeling of comfort in a space as a faith, and a passion. It is flirtatious and effortlessly chic.

PEOPLE

Working with sheet and cast metals in the production of abstract composite sculpture, **AUGUSTA VINALL RICHARDSON** believes her "tools have personalities", is honest to a fault, and always has pickles in her fridge.

(7)
The best gift you ever received?
A beautiful custom ring that my partner worked on with my friend and former boss Seb Brown. It's a gorgeous homage to the power of love and friendship.

(10)
Item that you are most coveting?
A nice leather handbag. I've been looking at those MM6 Margiela triangle handbags, but haven't committed yet.

(4)
As a child, what did you want to be when you grew up?
I always wanted to be an artist.

(16)
Favourite family vacation?
We only went on one growing up – to the same place every year – my Grandmother's apple orchard in Queensland. So I guess it's my favourite.

(20)
What was the first thing you bought with your own money?
I found $20 on the street when I was a kid and bought a pink plastic bubble chair and a toy pony.

1
The best advice you've ever been given? A lecturer that was passing through my studio in undergrad said "Be a parent to your work", which I didn't understand fully at the time, but now I get the wisdom she was trying to impart.

2
In your fridge you'll always find? Old pickles and sauces that hang around until I move house.

3
Nostalgic scent and why? My Mum's perfume – Obsession by Calvin Klein. She wore it every day.

5
Share your life mantra/words you live by? "Do what you want, be what you are" (Hall & Oats, 1976).

6
What do you collect? Paper bags, tissue paper, "nice" cardboard – stuff that can be ripped, cut, taped, glued and incorporated into my cardboard and papier-mâché works.

8
What's on your bedside table? A plant and a lamp.

9
One word that best describes you? Honest (to a fault.)

11
An indulgence you would never forgo? Takeaway coffee.

12
What book do you gift to your friends? I usually give books to friends to borrow, although sometimes I never get them back – so maybe they think it's a gift?

13
Your last supper? Something simple like tomato pasta followed by chocolate cake. And of course, champagne and one or two negronis with dessert.

14
Favourite city? Melbourne (Naarm), where I live. Is that boring?

15
Favourite restaurant in the world? My friend Jess's place.

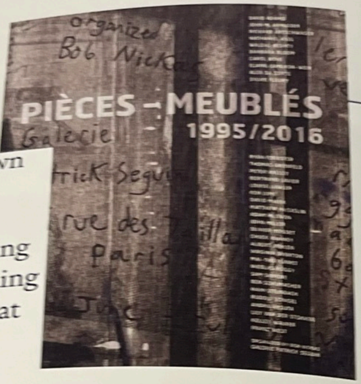
17
If you weren't an artist what would you be doing? Trying and failing to be happy in a structured work environment probably.

18
Who are your heroes? All the creative, amazing, powerful and inspiring women in the world who make it their business to express and connect, to teach and empower.

19
The most played songs on your playlist currently? [illegible]

PRIVATE PRES

BOOKS



BOOKS. Meandering down the aisles at bookstores, spending an afternoon reading at home, discovering a world of horizon-expanding gems – it's one of life's great pleasures. We asked a few of our favourite creative minds to select one book that spoke to the idea of 'limitless design'. Here are their recommendations.

GREGORY STUA
BROOKS

RARE BOOKS PARIS

Australian-born, but
Gregory Brooks is the f
director of RareBooksParis. A
designing collections for Ma
and Hermès, he founded
as a creative research offic
consultancy bureau. Houset
residence on the Left B
RareBooksParis is also an o
that collects rare, out-of-pr
find publications, and so
most collectable iconograph
a public space, the archive
private consultation by app

PIÈCES-MEUBLÉS,
1995/2016
Edition Galerie Pat
2019

I am a little obsesse
which I found while I w
for Daniel Roseberry o
such a great concept,
art critic Bob Nickas
relatively simple. Pi
literally translates to
brings together cont
the furniture of the
the 20th century. A
Armleder, Franz Wes

Wallpaper*
$ 26.95
*THE STUFF THAT SURROUNDS YOU
AUGUST 2024
CREATIVE AMERICA
THE DISCIPLINES, AND THEIR DISCIPLES, SHAPING THE USA
A PORTFOLIO BY INEZ & VINOODH

RON MUECK

…ULT spoke to Ron Mueck about process, …ctice and the inspiration to be found in …ply getting on with the work.

…URE *by* EMMA COLLERTON

…ourne-born, UK-based Ron Mueck (b.1958) was …ched onto the international art stage when his …ly realistic sculpture *Dead Dad* (1997), made …after his father's death, was showcased in the …Academy of Art's ground-breaking 1997 exhibition …: *Young British Artists from the Saatchi Collection*. …ck had begun his creative journey as a puppet …and puppeteer, coming to the attention of …l art collector Charles Saatchi when his small- …*Pinocchio* (1996) was featured in artist Paula Rego's …*Art and Film* exhibition. Mueck was exposed …craftsmanship through his German toymaker …later branching into film and collaborating with …and filmmaker Jim Henson on several projects, …the cult classic *Labyrinth* (1986).

…'s hyperrealism technique and his ability to …the human condition has earned him international …with solo exhibitions in France, Italy, US, UK, …and, most recently, Denmark, where *Art and Life* …ARoS Aarhus Kunstmuseum "invites visitors to …the human body anew."

…Mueck reflects on his monumental 2002 work …*Woman* and the creative process.

RON MUECK
Dead Dad, 1996–97
mixed media
20 x 38 x 102 cm
Photo: Eva Herzog
© Ron Mueck
Courtesy Thaddaeus Ropac Gallery London · Paris · Salzburg · Seoul

eye
This is
the type
special
issue

1,2,3,4:

Moholy-Nagy: in 5 p.9 — El-Lissitsky: in 5 p.9 — Herbert Bayer: in 7 — Moholy-Nagy: in 9 p.117

The title of this thesis could well be: **'The BAUHAUS mistook legibility for communication, (it's a man's world).'** '...once more it was affirmed that typography is not self-expression, but that it is founded in and conditioned by the message it must convey, and that **it is** a service art and not a fine art, however pure and elemental the discipline is.' **'Clarity** must be particularly emphasised since **this is the essence of our writing** as compared with the pictorial communication of ages ago. **Foremost therefore: ABSOLUTE CLARITY in all typographical works. LEGIBILITY-COMMUNICATION,** that is, must never suffer from a priori assumed aesthetics. **The letter-forms must nev**

The writers of our typography books bow down in admiration and awe: 'Typography must be clear communication in its most vivid form **... clarity is the essence of modern printing.'** '...the individual element **- the artist's touch - is of absolutely no consequence.'**

A new and richer vocabulary or a one directional **(fast-forwards)** world?, **the white-gods or just boring bastards?.** The writers of the typo-books share the same world view as afore-mentioned 'b.b.s': starting from zero, the international spirit, logic, and mathematics, (more pipe-dreams than any (R) Catholic ethic!) **they forgot:-**

1: What man is.
2: What words are.
3: WHAT WORDS CAN DO.
4: How words have been WRITTEN and PRINTED in HISTORY...

But how can you be a typographer without fully understanding these things?. Let's ask the question, let's make a moral issue out of it... **THIS IS A COLLAGE, many answers** to these questions **and** others, a series of **loose-ends,** paradoxes, **the political-historical-cultural BACKGROUND TO TYPOGRAPHY;** (make-your-mind-up-time), putting **The Bauhaus** in its place- it really **isn't that important.**

Printed by **Phil Baines** at 'Typo-house', between 9.84 and 2.85.

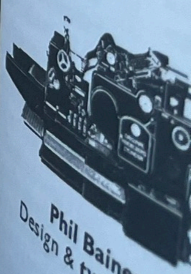
George Steiner: in 6 p.62 — Jim Shelley: in 8 — Stephan Themerson: in 10 p.17

'...language when truly comprehended aspires to the condition of **music.** By a gradual loosening or transcendence of its own forms, **the poem strives to escape from the linear denotative, logically determined bonds of linguistic syntax into** what the poet takes to be **the simultaneities, immediacies, and free-play of musical form.'**

'The FALL- slovenly, sick, self-satisfied, sarky... Smith rants and brags; the song lurches and stumbles, crashes, rumbles and collapses.'

'Apollinaire was a singing-poet, and he didn't cease to be a singing-poet when later he **tried to use the visual, spatial, qualities of signs** to express the same, his own t

Opposite. Page from *The Bauhaus mistook legibility for communication (it's a man's world)*, 1985. For this BA dissertation, produced during his final year at St Martin's School of Art, Baines juxtaposed excerpts



1,2,3,4:

Moholy-Nagy: in 5 p.9

El-Lissitzky: in 5 p.9

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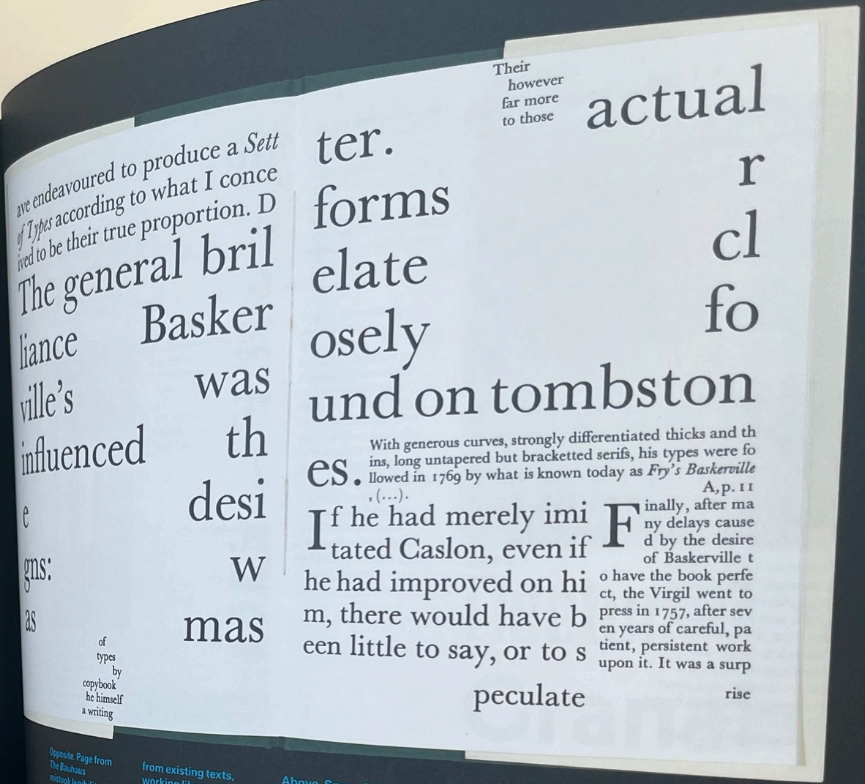
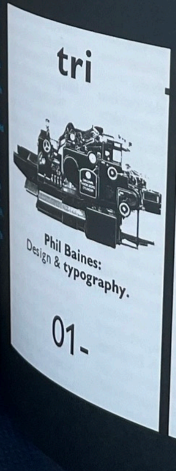
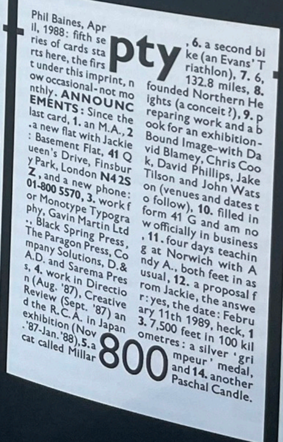


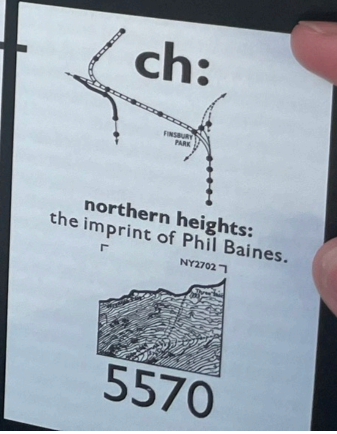
Opposite: Page from The Bauhaus mistook legibility for communication (it's a man's world), 1985. For this BA dissertation, produced during his final year at St Martin's School of Art, Baines juxtaposed excerpts from existing texts, working like a collagist rather than a writer. The underlying two-column layout is based on that of Johannes Gutenberg's 42-line Bible. Hand-set by Baines in metal type.

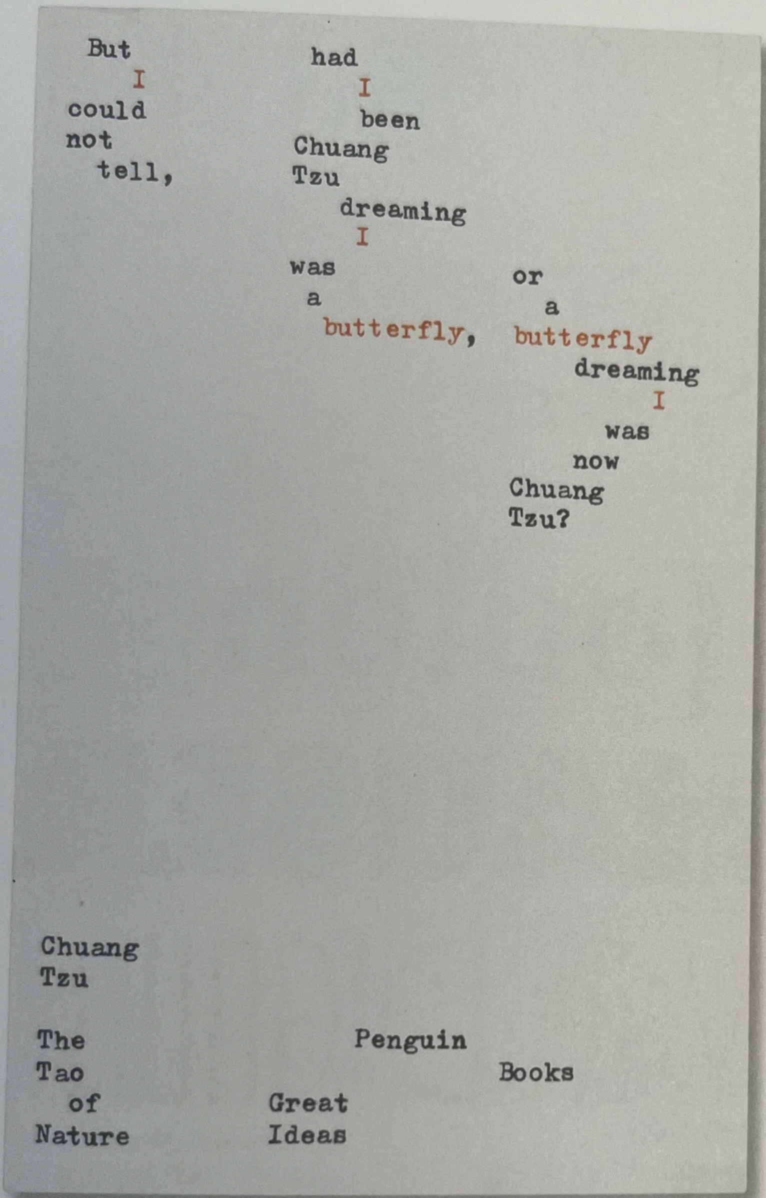
Above: Spread from *STone UTTERS*, a tribute to stonecutter, printer and type designer John Baskerville (1707–75), written, designed and printed in an edition of 100 by Baines for the exhibition 'Bound Image' at Spacex, Exeter, 1992.

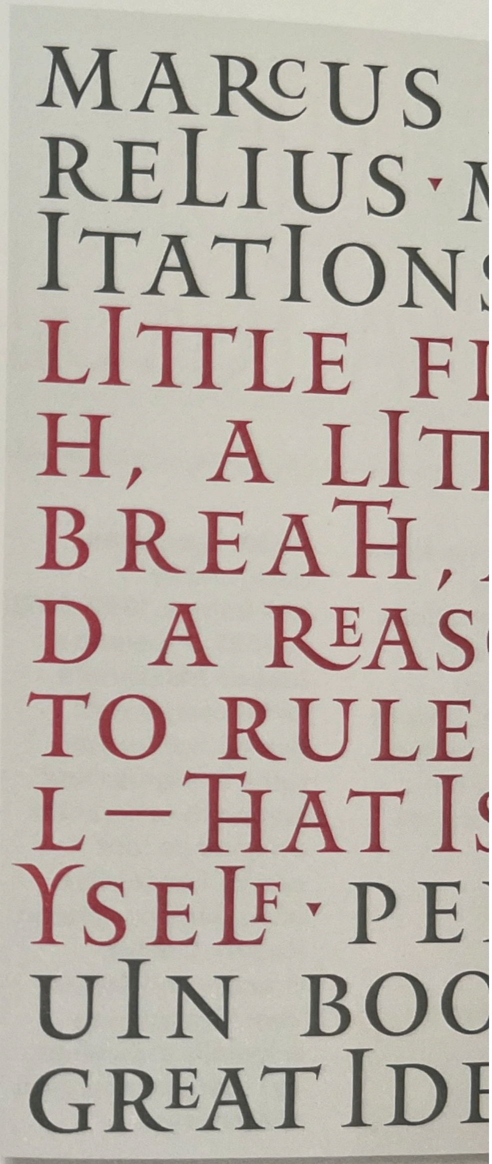
The book was hand-set in metal type by Baines using Baskerville fonts.











Above. Logo-free cover designs by Phil Baines from the Penguin Great Ideas series, art directed by David Pearson (see *Eye* 77). Left. *The Tao of Nature* by Chuang Tzu (2010), made using an Olivetti Lettera 32 typewriter.

Right. *Meditations* (2004) by Marcus Aurelius. The design (using Matthew Carter's Mantinia) is informed by the Roman era of the original text, and recalls Baines's student experiments.

book about horse-breeding, published in four different languages and four corresponding typefaces; and the medieval

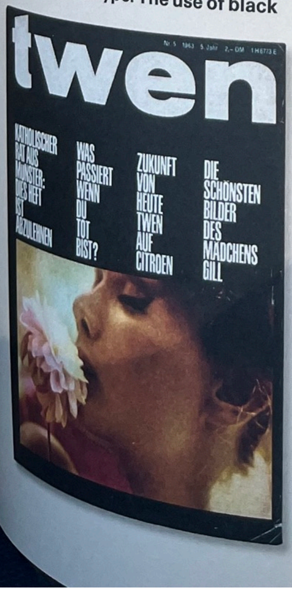
motorway sign in the college's mai thoroughfare, or type the ampersa insisted had to take centre stage in & Study Collection', or just take ple

Full disclosure: I'm a long-standing and fully paid up member of the Willy Fleckhaus (1925-83) fan club, *writes Simon Esterson*. Ever since I saw my first physical copies of his West German youth magazine *Twen* (see *Eye* 3) in my early days as a designer, I have held it up as one of the great examples of modern magazine design. Of course I couldn't actually read German ….

Now Bureau Brut (€28, in French with an English text insert) has published an elegant, small-format book, *Twen [1959-1971]*, designed by art director / magazine connoisseur Serge Ricco (see *Eye* 97), about Fleckhaus and the magazine where he was creative director and, as the book implies, editor in all but name.

There are three incisive essays. Hans-Michael Koetzle describes the origins of *Twen* as a publishing phenomenon: 'brazen and provocative, with a penchant for the erotic.' Ricco traces *Twen*'s influence on magazines and art directors across the world, from *Look* in the US to *Nova* and *Town* in the UK. Finally, Stéphane Darricau investigates the history of Schmalfette Grotesk, *Twen*'s headline face designed by Walter Haettenschweiler, which began life on page 105 of the 1954 lettering manual *Lettera*. It didn't exist as a font for typesetting and so Fleckhaus's team had to photograph the alphabet and paste it up letter by letter. Fleckhaus's instructions for his super-tight letterspacing were that characters should be a scalpel-blade width apart. Before long, every type foundry in the Western world was issuing its own bold condensed font.

Between the essays, Ricco has assembled an archive of *Twen* covers and spreads (including those shown here) that demonstrate Fleckhaus's genius. The double-page spread as the building block of the magazine's editorial sequence. Tight picture cropping. Bold contrasts in the scale of pictures and type. The use of black and white space. The interplay of cut-out and squared-up images. The commissioning of photography and illustration to create a clear aesthetic for the magazine. The black front cover with the picture shining out of the darkness. Of course, all this was in the service of a 1960s German hippie, anti-establishment vibe and sometimes the style of fashion photography and the eclectic use of other typefaces (Times Bold with an extended shadow anyone?) and graphic devices reminds you about the particular optimistic and hedonistic mindset of that period.



criticism, and the relationship between the reading experience and design are primary subjects of the essays in section 2, 'Tools'. They provide a deep and thoughtful kaleidoscopic interrogation that observes these foundational topics from different perspectives.

I read with glee the essays in Section 3, 'Futures', on the relationship between art and culture, because they pull art off the pedestal of influence. Instead, we find that design deserves acknowledgment for its deep and wide shaping of the visual context. Even more welcome was Poynor's upending the notion that art influences design, pointing out (in 'Kissing Cousins') the derivation of art's current visual language and recent obsession with graphic language as the content of much contemporary work, though this is

...ted by Gabriela N

'Inscript 2023', a five-da
that took place in Octo
conversations and deb
intersection of typogra
The event, held virtuall
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type specialists and cre
ideas, research and cutt
experiments that are sh
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Central to the ethos
its commitment to acce
innovation. With a virtu
and affordable pricing ($
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people) and provided att
access to recordings for s
the event. Vito, the platfo
the festival, allowed for li

Left. 'Typographic knitting' by Rüdiger Schlömer.
Right. Still from generative animation by Mònica Losada. At 'Inscript 2023', Schlömer and Losada spoke eloquently about the possibilities and limitations of combining the digital with the physical.

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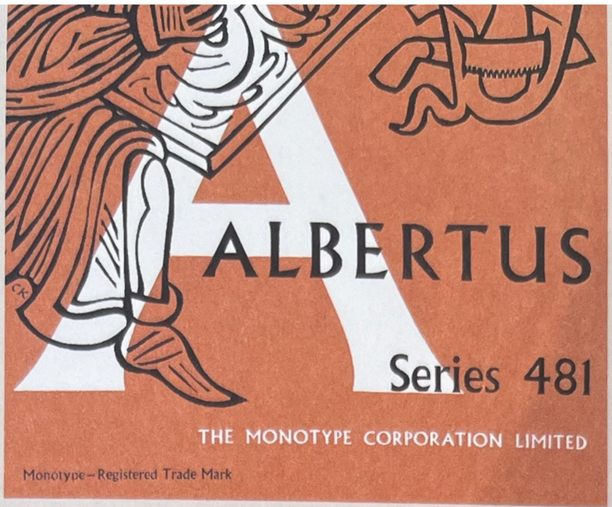
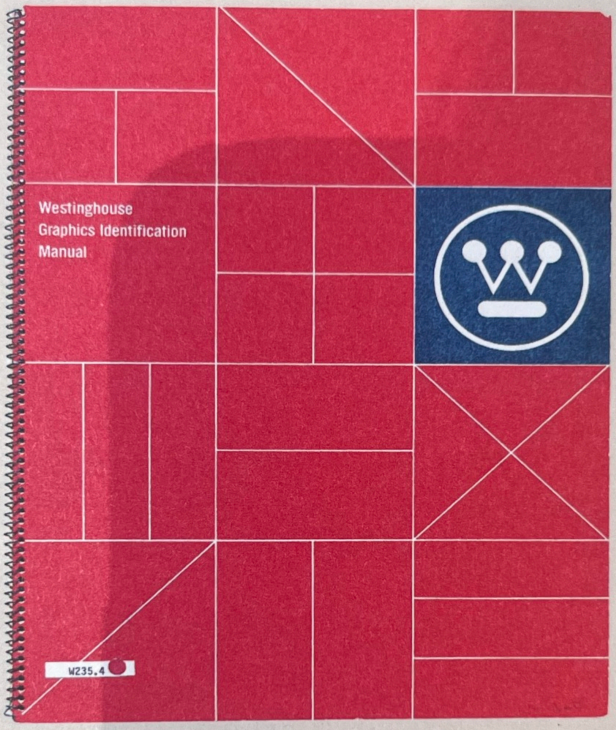
Above. Swiss Modernism exemplified by Josef Müller-Brockmann's





Top. Monotype specimen book, 1940, for Berthold Wolpe's typeface Albertus. Above. American corporate identity for Westinghouse by Paul Rand, 1961. Below. British road sign system by Kinneir / Calvert, 1964 onwards.

that will be sent in the post), but also the time when graphic design emerged as an independent job. Now you didn't have to work for a printer, you could be a

LDN London Dingbats designed by Peter Grundy

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

LDN Kono designed by Eiichi Kono

Aa
LDN Bow Script

B
LDN Modern

C
LDN CircleLine

D
LDN Garamond Royale Initial Capitals

E
LDN Bermondsey

F
LDN Cable Street

G
LDN Southbank

H
LDN Penrose

I
LDN Piccadilly Script

J
LDN Whitechapel

K
LDN Northbank

L
LDN London Dingbats by Peter Grundy

M
LDN Fatface

N
LDN Kono by Eiichi Kono

O
LDN Borough

PPPPP
LDN Mammoth Woodblocks

QQ
LDN Queenstown

R
LDN Sloane Square

Ss
LDN Bloomsbury

T
LDN Clarendon Poster Black Pro

U
LDN Farringdon

V
LDN Mixed Minimum Medium & Maximum

Ww
LDN Grace Roman with Small Caps

X
LDN Hoxton Square

Yy
LDN Garamond Royale

Z
LDN Kings Road

London Type Foundry create typefaces with a London axis. Great new fonts infused with the city's heritage, innovation & cultural diversity. You can try the typefaces on our website.

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London Bow Script. Inspired by a plaque to John Milton. The London Type Fo

LDN Bow Script designed by Paul Harpin

Type Fo

Typeface: Adriano B

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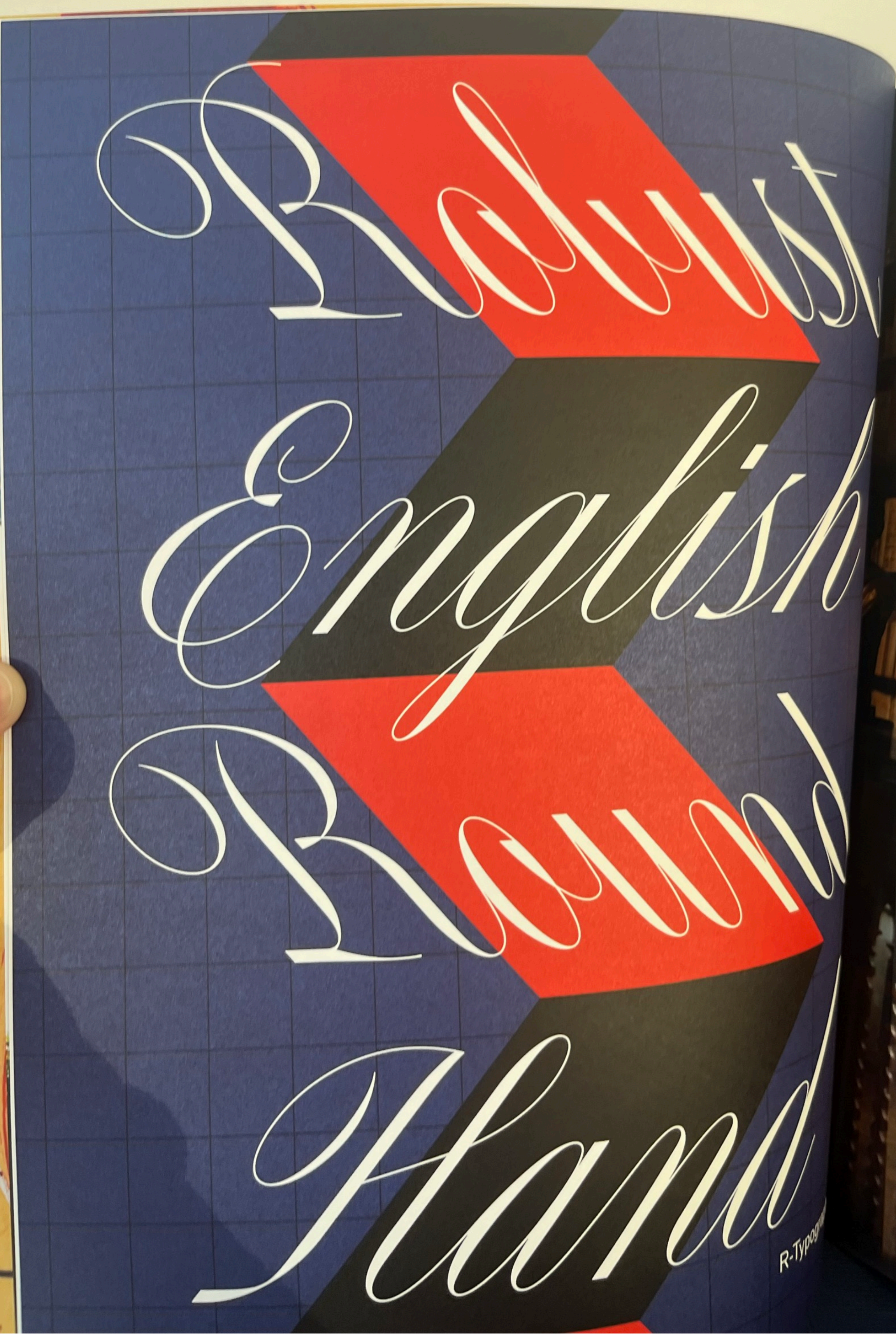
Robust
English
Round
Hand

Martina Plantijn
klim.co.nz

Nord

Arve Båtevik

2022

Reviewed by Mark Thomson

'Any word could be a logo,' says Arve Båtevik of Nord Plakat, his take on the International Style poster type. Studying the history of geometric grotesks while at ECAL Lausanne, Båtevik realised that these Akzidenz Grotesk-like poster types were often actually hand-lettering trying to look like type. In Nord Plakat he emulates that lettering back again, 'trying to make it look as lettering-like, as adjusted and flexible as possible: everything should just fit.'

It feels utterly authentic, a credible reimagining of the moment. Its integrity comes in part from not looking like vector drawings. Båtevik says, 'I put my energy into making it look like letters ... not digital renditions of letters.'

The text weights of Nord also derive from Akzidenz Grotesk. They have a directional tension that comes from combining a fairly narrow lowercase with wide capitals, and this produces an irregular, offbeat rhythm. These two points emerge as core aspects of the Nord family. Its distinctive trumpet terminals (the natural consequence of cutting a contrasted 'O' at an angle), the curve at the top of lowercase 'f' like a field hockey stick, the narrow arches and the compressed ellipse of the lowercase 'o' combine to give a sense of insistent verticals through which the wide capitals and the horizontal lines of type interweave. In this way, Båtevik created a rhythm and texture that echoes Nord's historical roots: 'The "f" and "t" are examples where I insist on making it look like metal. I think this illusion is quite important.'

Nord is inserted somewhere in the middle history of Akzidenz Grotesk, winding back from the

Nord weight range

Thin
Ultralight
Light
Regular
Book
Medium
Bold
Plakat

Nord Thin

ef

Nord Light

Where Helvetica was considered a standardisa[…] of Akzidenz Grotesk, Nord looks the other way: it is deliberately more cha[…]

Nord Bold

ef

Nord Bold

Where H[…]

Nord Plakat

Nord Plakat 12345

(Compiled by Garlic Cracker Press)